

White Spirituals: The Choral Music of the South

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IN the past ten or fifteen years the exploration of American folk art has brought ballads, Negro spirituals, cowboy songs, sea chanteys, blues, and lumber-jacks' songs are after another to the attention of an interested public. Yet in 1933 when George Pullen Jackson published his *White Spirituals in the Southern Uplands* most of America knew nothing about the traditional choral music of the South. Rural Southerners of course possessed it and possessing it enjoyed it; but urban Southerners, even when they thought with affection of the "all day singings" that had been a part of their pre-city experience, had either forgotten the old music or dismissed it from their minds as old-fashioned and "tacky." Historians of American music, although here and there they had noted the existence of singing-schools and curious "shape note" song books, had failed to take such phenomena seriously. Cecil Sharp on his first visit into the southern Appalachians had a fair opportunity to "discover" the white spirituals. But Sharp was looking for traditional ballads. He was merely annoyed when the upland folks, misunderstanding his requests, began to sing something that he took to be "hymns." A few close students, like Newman I. White, John Powell, and Guy B. Johnson, had recognized white spirituals as a true folk-genre, but at the moment they were bent on tracing out the origin of Negro spirituals and did not push their speculations very far.

There could be no better proof of the ignorance of the educated than this extraordinary neglect of one of the richest and most flourishing parts of our native musical tradition. Or if you like, there could be no better illustration of the folly of the

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1920's than its assumption that metropolitan America of the North and Mid-West had all the culture and the backward South had none. The backward South has had no money, of course, for operas and symphony orchestras and high-salaried European directors, but it would now seem that the backward South itself can sing and can sing the better as it is the more backward. The music it sings, in the white spirituals, derives remotely, in manner at least, from the great tradition of English part-song. By a curious chain of circumstances this tradition was brought to America by the very people who destroyed it in 17th century England—the Puritans; and it has been acclimated and developed into an American choral music by the least American of Americans—the Southerners.

In clarifying the history and nature of this ancient yet living choral music Dr. Jackson's *White Spirituals* does for sacred song what Sharp and Campbell's *Folk Songs of the Southern Appalachians* accomplished for secular song. It is a pioneer work, opening a field of folk music as yet little touched by the scholarly investigator—and fortunately not at all by the commercial exploiter. On this book I must naturally depend for authoritative information.

But I can cite Dr. Jackson's book with a certain zest that it would be less easy to give to most of the admirable studies and collections of secular folk song. Valuable and exciting as they may be, ballads and other types of folk song (including even Negro spirituals, perhaps) represent traditions that are put to great hazard under modern conditions. One hardly knows how they can survive the twin menaces of pedantry and vulgar promotion although one hopes they will. But whereas the ballad is in the hands of solitary minstrels the white spiritual has its thousands of seasoned devotees. It is a deliberately fostered choral music, having behind it the powerful driving force of group activity and profound religious feeling. It is musically complex, not melodically simple and naive. Above all it represents a well established habit of song and as such merits the serious attention of all who hope that an American music can be built upon native founda-

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tions. Perhaps it is not too ambitious to see in the white spirituals a possibility of breaking down the "cult of listening silence" which is an obstacle to musical development in America, and of restoring the old English genius for part-song that three centuries ago in the time of Byrd, Gibbons, Dowland, Campion, and Morley made England "a nest of singing birds." With his own trained group of "Old Harp Singers" Dr. Jackson is already busy with singing as well as with collecting and is beginning a work that may prove to be as important in this country as the music of the English Singers and the leadership of Vaughan Williams and others have been in restoring a native English music in Great Britain.

The distant American origin of the white spirituals seems to have been the singing schools of New England. There as early as the latter half of the 18th century, singing masters broke away from the doleful psalm-singing of the churches and began to teach a method of solmization that was a relic of Elizabethan England. From the *ut re mi fa sol la si* sequence of the Middle Ages the Elizabethan folk had dropped all but the syllables *fa sol la* which, with the addition of *mi* for the leading tone, they made do service for the diatonic scale, thus: *fa sol la fa sol la mi*. This manner of solmization, and not the later *do re mi fa sol la ti* sequence, is used by the conservative school of spiritual singers in the South today. They also preserve a good deal of the procedure of the old singing school and in their song books, of which I shall say more presently, may be found the composition of such pioneers as William Billings and Timothy Swan and tune names like "Vermont," "Dartmouth," "Bridgewater," "Middlebury," "New Britain," "Schenectady," which are reminders of an Eastern residence long since left behind.

To Yankee ingenuity, or perhaps to Pennsylvania enterprise, the white spirituals may owe the peculiar notation in which they are written—for this is a written, not merely an oral music. The singing masters needed a method of easy instruction. The tale is that they hit upon the idea of representing the pitch of the note, in relation to the tonic *fa*, by using "shape notes" rather

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than the orthodox round notes in use today. Whether "shape notes" were invented by Andrew Law of New England or by William Little and William Smith of Philadelphia, who used this notation in *The Easy Instructor* (Philadelphia, 1798 or 1802), seems open to question. One might hazard an opinion that "shape notes" were not really "invented" in America at all but owe something to mediaeval tradition, as does the music they represent.

Whatever their origin, "shape notes" became very popular in the 18th and early 19th centuries and have remained in use among the old-fashioned Southern singers. Their use has been so widespread in fact that until a few years ago Southern churches were often obliged to keep in print, for congregations that might prefer them, "shape note" editions of their regular hymnals. There are various systems of "shape notes"—or as some call them, "patent notes." There is a "seven shape" system with a different shape for each tone of the scale, and there is a system that uses numerals for noteheads. But the "four shape" system is the one preferred by the singers of the old persuasion. In this, *fa* is indicated by a triangle, *sol* by a circle, *la* by a square, and *mi* (a tone seldom used) by a diamond. In the early books the shapes alone do service; in the later ones, shapes appear in combination with the orthodox lines and spaces of the staff.

The singing schools flourished only briefly in New England. They were driven out partly by the introduction of organ music, partly by the spread of the progressive *do re mi* methods, but most of all, one imagines, by the Eastern notion that the old and native Americanism is somehow inferior to an imported and new Europeanism. The modern music of the early 19th century, brought in from Europe and propagated by Timothy B. Mason and other people whom Dr. Jackson calls "Better Music boosters," created an atmosphere of musical sophistication in which the old singing could not thrive. The singing masters migrated westward and had another brief day of power in Ohio, Indiana, and Illinois, where even today relics of their influence furtively hold out. But the Better Music boosters followed them, again

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with destructive results. Dr. Jackson quotes a Miss Augusta Brown, writing in the Cincinnati *Musician and Intelligencer*, as saying: "The most mortifying feature and grand cause of the low estate of scientific music among us is the presence of common Yankee singing schools." The singing schools were routed; scientific music prevailed; virtually nothing was left of the old tradition in the East or West.

The unscientific South, where the old choral tradition had early taken root, proved to be a hospitable soil. There the "shape note" music and the singing schools entered upon a new and important development. It was a great day for camp meetings and group singing. New songs were in demand, were often indeed created spontaneously or sprang up nobody knew how, in the camp meetings themselves. The singing masters who had entered the South, following the route of folk migration from Pennsylvania into Virginia and thus on into all the South except a narrow tidewater region, evidently found a welcome of a kind they had not encountered elsewhere in America.

They were not slow to utilize it. They rapidly became not only singing masters but collectors, composers, editors, and publishers. To their Southern pupils they transmitted a method of sight-reading and choral singing and, with it, a definite body of choral song already established. From their Southern locale they received in turn a fresh creative impulse and, it would seem, a "Southernizing" manner. Presently there grew up a "school" of Southern music, organized around a succession of remarkable personalities who taught singing, composed songs, and compiled the great series of song books in which the Southern "shape note" music may today be studied.

From the Germans of the Shenandoah Valley with their inherited turn for group singing the "shape note" tradition undoubtedly got a good deal of support. One of the notable early makers of song books, Joseph Funk, was a German. But there is very little if any German flavor in the song books. The genius of this music seems to be largely Celtic with a good deal of English mixed in here and there.

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Dr. Jackson gives a list of 38 song books published in the four-shape notation from 1798 to 1855; and of these books 21 were compiled by Southerners or by editors living in the South. Some of the most notable of these books are: Ananias Davisson's *Kentucky Harmony*, 1815(?); Allen D. Carden's *Missouri Harmony*, 1820, from which, Carl Sandburg says, Abraham Lincoln and Ann Rutledge sang in the Rutledge tavern in Old Salem; William Walker's *Southern Harmony*, 1835; William Caldwell's *Union Harmony*, 1837, into which the editor-composer put many airs "selected from the unwritten music in general use in the Methodist Church" (camp-meeting songs probably); B. F. White and E. F. King's *Sacred Harp*, 1844; William Hauser's *Hesperian Harp*, 1848; and John G. McCurry's *Social Harp*, the last of the four-shape books and, Dr. Jackson says, "one of the richest storehouses of southern indigenous music and text in the fasola literature."

It is easy to see how the Southern situation worked both to conserve and to extend the choral tradition of the four-shape books. Since books of all sorts were scarce in the agricultural South the singing master found it to his interest to supply books edited by himself and naturally he strove to please his clientele by publishing the songs he found most popular. The song books therefore became magnificent pot-pourris of art and folk music. To a few orthodox hymns the composer-editor added camp-meeting tunes that he had arranged or adapted, new compositions of his own to old or new words, compositions of his predecessors and contemporaries, and borrowings of all sorts, from the ambitious "fuguing tunes" and anthems of the early composers to an endless variety of appropriations from secular music, such as ballad and fiddle tunes.

In time each of the more popular song books developed its sphere of influence. William Walker's *Southern Harmony*, for example, must have enjoyed very extensive use in his day. "Singing Billy" Walker, as he was called, was one of the rarest characters and ablest composers of the group and his name still has a legendary glory about it in the South. But his book is now

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used, it seems, only by a single group of ancients at Benton, Kentucky, where *Southern Harmony* singings have been held without break for a hundred years.

The tale is quite otherwise with the most widely used of all the books, B. F. White and E. F. King's *Sacred Harp*. Since its first publication in 1844 it has stayed continuously in print and in use. It has gone through four editions and is now about to enter its fifth. Under its new title, *Original Sacred Harp*, with its 562 pages and its 609 "tunes, odes, and anthems," it is the musical Bible today of thousands of singers in the Southern states and appears, in every condition of age and wear, at the "all day singings" or at the great "conventions" that last like the Welsh "*eisteddfod*" for days at a time. No musician, I think, can examine its pages without concurring in the popular judgment of its merit. One might unashamedly claim for it the distinction of being the greatest collection of music of American origin ever published in the United States.

In the *Sacred Harp* as in all the old song books the "tunes" are preceded by a very elaborate and technical section devoted to the "rudiments" of vocal music, and the pupil who masters this will know more about music than most of the concert-goers and radio-listeners in America. The tunes are arranged in "dispersed harmony" or "old harmony"—that is, in four parts (and sometimes in three) with the high men's voices or tenors taking the air and the low men's voices the bass. The low women's voices take the "counter" and the high women's voices the "treble" (pronounced *tribble*). The reversal of rôles, as compared with modern arrangements, of the high men's and high women's voices of course works important changes in the general choral effect.

The arrangement, furthermore, is, or tends to be, genuinely polyphonic. In this music we do not have, as in so much of modern part-song, neat triads giving a harmonized accompaniment to a well-defined melody; but each of the parts tends to follow a melodic pattern of its own as in the old madrigals. There is little of the droning in bass and counter common in

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modern arrangements. Each part is interesting in itself. "Faked" harmony is out of the question, but the harmonic effect is often, to say the least, unorthodox. The shape note composers did not bother to weed out consecutive fourths and fifths but rather seemed to like them; and if the interweaving of melodic patterns created a discord or so it, too, was left standing.

All this is in itself enough to produce a music that strikes oddly upon a modern ear though musicians may find in it here and there an echo of plain-song and descant and other archaisms. But that is not all. A great many of the most interesting songs are written in the minor modes or, to be more exact, they use not only the full-tone minor scale but the five-tone and six-tone scales, major and minor—the "gapped scales" famous in all folk music. Out of the 80 most popular tunes that Dr. Jackson analyzes he finds only 14 written in the full major scale. This characteristic he takes to indicate "a degree of musical primitivity, on the part of tune makers and tune singers, which is comparable to—probably identical with—the musical status which has been recorded in the southern mountains in connection with ballad melodies."

It is, in short, an ancient music, Americanized or "Southernized" into a new and astonishing vitality that saves it from being merely a curious relic to be catalogued and forgotten. This is not the view taken, of course, by curiosity-seekers like Carl Carmer, who gives a grotesque and entirely misleading account of a Sacred Harp singing in his rather misleading book, *Stars Fell on Alabama*. It is possible that Mr. Carmer chanced to visit an unusually inept band of singers. I think it more likely that he had no conception of what he was witnessing and hearing. He was as culturally unprepared for a Sacred Harp singing as an Eskimo for a Bach festival.

Although there is little formality about the occasion, the "all day singing" at which the "Fasola folk" gather is in effect a meeting of a singing society. It is generally held at a church—always some unpretentious rural church far from the modern trunk-line highways—but it has no connection with any church

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service. Out of the several hundred people of all ages and conditions who come to a singing there will be, let us say, fifty or sixty devoted singers. These gather at the front of the church and group themselves on the benches so that singers of the four voice-parts form the sides of a square. Vestiges of the old singing school procedure remain. The singers are a "class." A committee takes the place of the old singing master and calls out "leaders," each of whom in turn leads three songs. Out of the 609 tunes in the *Sacred Harp* the leader may choose any one. The singers follow him without hesitation, for they are marvelous sight-readers or else they have equally marvelous memories. All of the best leaders do their conducting with only an occasional glance at the book, if that. The pitch is set with a tuning fork or by guess. There is of course no instrumental accompaniment. The class sings the tune through first by syllables only in the "fa-sol-la" method taught in the singing school and then the tune with the words. So it goes on, all day long, with an hour of intermission for dinner-on-the-grounds. Within six or seven hours the group will have sung fifty or sixty songs of every variety: simple hymns like "New Britain" ("Amazing Grace"), resounding camp meeting songs like "Roll Jordan" or "Animation," or the difficult and beautiful "fuguing tunes" like "Alabama" and "Evening Shade" in which the voice parts follow out complex contrapuntal figures.

To these singers as to the ballad singer the words of the song are of at least equal importance with the tune. Their worship in song is really worship. To them the words mean what the words say, and are not subordinated to a nice musical pattern but come out with the strong accent of deep religious conviction. They are noble words, too. In great part they derive from 18th century hymnology itself, or from that tradition. Here and there in the *Sacred Harp* are such old favorites as Watts' "There is a land of pure delight" and Robinson's "Come, thou fount of every blessing," but these are rarely set to orthodox hymn tunes. Often the same hymn words will be used for half a dozen different settings. Sometimes, to snatches of words from a familiar

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hymn like "Alas, and did my Saviour bleed," a refrain of the camp-meeting type will be added: "There's one more river to cross, and then I'll be at home," or simply "Hallelujah, praise the Lord."

The greater number of the most interesting songs, however, derive their words from unknown composers, and are in essence folk songs, or were written by the composer of the tune. "Holy Manna," the song with which an all day singing is likely to begin, is of this first sort:

Brethren, we have met to worship,
And adore the Lord our God;
Will you pray with all your power,
While we try to preach the Word?
All is vain unless the Spirit
Of the Holy One comes down;
Brethren, pray and holy manna
Will be showered all around.

"Wondrous Love," with its harmonies that move almost with the starkness of a Gregorian chant, is also of the folk song type:

What wondrous love is this! oh, my soul! oh, my soul!
What wondrous love is this! oh, my soul!
What wondrous love is this
That caused the Lord of bliss
To bear the dreadful curse for my soul, for my soul.

"Mission," which appears in four or five of the shape note collections, is clearly a religious ballad:

Young people, all attention give,
While I address you in God's name,
You who in sin and folly live,
Come hear the counsel of a friend.
I've sought for bliss in glit'ring toys
And ranged the luring scenes of vice;
But never knew substantial joys,
Until I heard my Saviour's voice.

Ye heedless ones, that wildly stroll,

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The grave will soon become your bed,
Where silence reigns and vapours roll
In solemn darkness round your head.
Your friends will pass the lonesome place,
And with a sigh move slow along;
Still gazing on the spires of grass
With which your graves are overgrown.

“War Department” was composed, the editors of the *Sacred Harp* say, “soon after one of the wars with the Indians”:

No more shall the sound of the war-whoop be heard,
The ambush and slaughter no longer be feared,
The tomahawk, buried, shall rest in the ground,
And peace and good will to the nations abound.

ANTIOCH. C. M. 277

“For I know that my Redeemer liveth, and that I shall stand at the latter day upon the earth.” Job 19-25.

David Medley about 1794. Key of G Minor. U. C. Wood, 1850. Alto S. M. Benson, 1911.

1. I know that my Redeemer liveth, and that I shall stand at the latter day upon the earth.
 What comfort this sweet assurance gives!
 Glo - ry, Hal - le - lu - jah!
 Glo - ry, Hal - le - lu - jah!
 Shout on, pray on, we're

2. He lives to bless you with his love; Glo - ry hal - le - lu - jah!
 He lives to plead my cause above; Glo - ry hal - le - lu - jah!
 Shout on, pray on, we're

3. He lives to crush the bands of hell; Glo - ry hal - le - lu - jah!
 He lives and doth with - in me dwell; Glo - ry hal - le - lu - jah!
 Shout on, pray on, we're

4. He lives, all glo - ry to His name, Glo - ry hal - le - lu - jah!
 He lives, my Je - su, still the same, Glo - ry, hal - le - lu - jah!

Shout - ing ground, Glo - ry, hal - le - lu - jah! The dead's a - live, and the lost is found, Glo - ry, hal - le - lu - jah!
 Shout - ing ground, Glo - ry, hal - le - lu - jah! The dead's a - live, and the lost is found, Glo - ry, hal - le - lu - jah!

The words in the above hymn were first published in "Medley's Hymns" in 1800. It originally contained nine stanzas as it appears in the hymn. Mr. Medley was a Baptist minister, born in England in 1739 and died in 1799. The hymn was composed about 1794. He had 230 hymns in his book. U. C. Wood composed the music to the above tune. We can not state anything definite about him, except B. F. Wilson in leading this tune in the various Musical gatherings in Georgia, stated that Mr. Wood, whom he knew intimately, was a good man, fine singer and director of music, and that he was killed by a falling tree or limb. Mr. Wood also composed the melody to "Pray, Brethren Pray," page 467. Dr. Wood's death occurred about 1869, in which year he composed the above named tune. Alto by S. M. Benson, 1911, and to him we are indebted for this sketch.

ANTIOCH

From the *Original Sacred Harp*. One of the “fasola” songs of the popular revivalistic sort which appealed so deeply to the Negroes that it has lived on among the black singers as one of their spirituals. Reproduced through the courtesy of Dr. George Pullen Jackson, from whose private collection of shape note books this spiritual was taken.

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"Consolation New," which William Walker used in his *Southern Harmony*, has an antique minor melody, set in three parts, for the following words:

Come on, my partners in distress,
My comrades through the wilderness,
Who still your bodies feel;
Awhile forget your griefs and fears,
And look beyond this vale of tears
To that celestial hill,
To that celestial hill.

To hear an all day singing is a stirring experience; to participate is even more stirring. The unaccustomed listener may of course be more impressed at first with the vigor and volume of the singing than with its beauty. The women's "treble" often seems to separate a little harshly from the choral mass, to which the strong bass of the men gives great sonority. The songs may appear to move at a tempo more rapid than the solemn and even melancholy context of the words and music would suggest. There is no attempt at artistic shading and careful blending of tone. Most of such objections disappear as the ear becomes accustomed to the archaic modes and as the heart becomes attuned to the spirit of the singing. Choral experts, here and there, may get a nicer artistic finish from their groups. But they will never find elsewhere in America so many people singing for the sheer love of singing itself, with a devotion for a really noble music that has no cheapness about it, that often has an intricate splendor, and is always sincere and beautiful. The performance of the Sacred Harp singers, whatever their artistic merits or demerits, may have more cultural importance, after all, than the work of sophisticated musical organizations which only rarely indulge themselves in music for the pleasure of music but must think sooner or later of the vanity of public appearance before kid-gloved applauders or else of dollar values on concert platform and over radio.

The "shape note" singings are, in short, community singings of the genuine sort—the kind of community singing that our

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promoters of musical culture have not yet even begun to realize in America. How lustily it flourishes in the South can be seen from a few of Dr. Jackson's figures. In 19 Georgia counties alone he has noted 156 annual Sacred Harp singings, in north Alabama about 150, and comparable numbers in other states. There are teachers still at work, too, like S. M. Denson, patriarch of a family of great singers, who, Dr. Jackson estimates, has taught between 8,000 and 12,000 young singers of the Fa-Sol-La method since 1874.

Nevertheless it would be unrealistic to say that the future of the "shape note" singers is altogether bright. One great danger to this music comes from within the "shape note" tradition itself. Since the Civil War the "four shape" school has lost ground to the newer and progressive school of the "seven shapers." The mere differences of musical notation count for little. The danger is that the "seven shapers" have gone in for the gospel hymn style of music. Their music is vigorous. Their creative fecundity is amazing. Every year they produce new song-books in little paper-backed editions and these sell by the million. But the music is jiggling, empty, banal. It is one part old tradition diluted by ninety-nine parts of modern revivalism and sanctified jazz.

The other danger comes from modern civilization itself—not so much from radios, automobiles, and fast living as from the cultural attitudes that modern education is busily propagating in the South as elsewhere. The culture transmitted by modern education is urban, disillusioned, deracinating. Its effect, when transmitted by enthusiastic sponsors to the rural and supposedly backward South, is to impress upon the youthful Southerner a belief that his heritage is tawdry and must be put aside. It is an education by contempt and as such it may possibly make serious inroads upon such ancient and valuable institutions as the all day singing and the "shape note" music. At its worst this education will lead to destruction or neglect of the old music. At its best it will replace the old music with—whatever the Better Music boosters of the 20th century think important: a dash of oratorio, of operetta, of Russian or Czech folk song.

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Some queer things are already happening. Imagine an ardent music teacher from the Middle West or East who undertakes to improve the vocal abilities of boys and girls in a country school in the South. He may try this song or that song—and finally as a kind of musical dessert the children are given the privilege of singing a *Negro* spiritual. This Negro spiritual will almost certainly derive (as, it now seems, most Negro spirituals do derive) from the white spirituals of which the modern choral leader has hardly heard a rumor but which the forefathers of these very Southern children created in days long past. Such cultural confusion bears no derogation whatever for Negro spirituals—rather the contrary. But it is a situation that might cause a Southerner to ask himself: Shall I laugh? Or shall I weep?

MORNING TRUMPET.

Counter by Horn. CHORUS R. P. WHITE. 99

1. O when shall I see Je - sus, And reign with him a - bove! And shall hear the trumpet sound in that morn - ing. Shout, Oh glo -
And from the flow - ing foun - tain, Drink a - ver - lasting love! And shall hear the trumpet sound in that morn - ing.

When shall I be de - livered From this vain world of sin! And shall hear the trumpet sound in that morn - ing. Shout, Oh glo -
And with my blessed Je - sus Drink endless pleasures in! And shall hear the trumpet sound in that morn - ing.

ry! for I shall mount a - bove the skies, When I hear the trumpet sound in that morn - ing.

2. But now I am a soldier, My Captain's gone before;
He's given me my orders, And bids me no'er give o'er;
His promises are faithful— A righteous crown he'll give,
And all his valiant soldiers Eternally shall live.
Shout, &c.

3. Through grace I feel determined O do not be discouraged,
To conquer, though I die, For Jesus is your friend;
And then away to Jesus, And if you lack for knowledge,
On wings of love I'll fly; Farewell to sin and sorrow,
I bid them both adieu! Neither will he upbraid you,
And O my friends, prove faithful, Though often you request;
And on your way pursue, He'll give you grace to console,
Shout, &c.

4. Where'er you meet with troubles And trials on your way,
Then cast your care on Jesus, And don't forget to pray,
God on the gospel armour, Of faith, and hope, and love,
And when the combat's ended, He'll carry you above.
Shout, &c.

5. Through grace I feel determined O do not be discouraged,
To conquer, though I die, For Jesus is your friend;
And then away to Jesus, And if you lack for knowledge,
On wings of love I'll fly; Farewell to sin and sorrow,
I bid them both adieu! Neither will he upbraid you,
And O my friends, prove faithful, Though often you request;
And on your way pursue, He'll give you grace to console,
Shout, &c.

MORNING TRUMPET

A white spiritual of the camp-meeting type from W. H. and M. L. Swan's *Harp of Columbia* (Knoxville, Tennessee, 1849). The Swans used a peculiar seven-shape, and not the old orthodox four-shape, notation. They omitted key signatures and instructed their singers that "the last note in the bass is always the keynote." "If the last note was shaped like an hour-glass, the tune was in major," writes Dr. Jackson in his *White Spirituals*; "if it was square the tune was in minor." "Morning Trumpet" also appears in the *Original Sacred Harp*. It is probably the source of the Negro spiritual, "I'll Hear the Trumpet Sound."

Reproduced through the courtesy of Dr. George Pullen Jackson, from whose private collection of shape note books this spiritual was taken.